youth MAGAZINE

JUNE 1973

HANG GLIDING

RON HOWARD

BLINDFOLDED

TEEN STEAM

CELEBRATION

Religious Education
EXHIBIT
School of Religion

Perhaps it all started with the ancient legend of Icarus, who, escaping from a prison tower on bird-like wings he himself made, became intoxicated with his ability to fly. He soared too close to the sun, melting the wax that held his wings together and fell to his watery death. More probably, though, people have always dreamed of flying, ever since they first became aware and sat watching, wondering for hours as seagull, hawk, or eagle soared above them, just what it would be like to be up there flying using their own wings.

I was thinking about those things while standing on top of Utah's Willard Mountain just north of Ogden with the Great Salt Lake almost a mile below me. Nearby Mike and Jack were putting together two large delta-shaped kites made of aluminum tubing and dacron sail

in search of icarus

STORY AND PHOTOS
BY SCOTT WITTE

cloth. The two were strapping themselves into parachute-like harnesses that let them dangle below the 16-foot long center keels. These minimal contraptions were supposedly going to let them fly to the valley a mile below.

I had heard of hang gliding, or sky surfing as it is called in the East. I had read about the sport and even watched a newsfilm on it. But it wasn't until I saw those two run forward, rise into the sky and sail out into the valley below with such grace and beauty, almost as if in a dream, that I actually believed. Finally, people can fly!

Sure, over the centuries we've made many aviation advances. But realization of the *dream,* of being one with the birds, of feeling what eagles feel, has eluded us. That is,

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youth magazine

JUNE 1975, VOL. 26, NO. 6

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YOUTH Magazine is published for high school young people of the United Church of Christ, the Episcopal Church, the United Presbyterian Church in the U.S.A., the American Lutheran Church, the Moravian Church, the Lutheran Church in America, the Presbyterian Church in the U.S., the American Baptist Churches in the U.S.A., and the Cumberland Presbyterian Church.

YOUTH is also recommended for use among the young people of the Anglican Church of Canada.

YOUTH is recommended for Roman Catholic young people by TeleKETICS (The Franciscan Communications Center).

Opinions expressed in these pages are not necessarily those of the cooperating churches.

YOUTH Magazine is published monthly by the United Church Press, 1505 Race Street, Philadelphia, Pa. 19102

Second Class postage paid at Philadelphia, Pa., and at additional mailing offices. Accepted for mailing at a special rate of postage, provided for in Section 1103, Act of October 3, 1917, authorized June 30, 1943.

SUBSCRIPTION RATES: Single subscriptions, $5.00 a year; two years for $9.00. Group rates, three or more to one address, $4.00 each. Single copies 50 cents. Rates higher outside the North American continent.

SUBSCRIPTION OFFICES: YOUTH Magazine, Room 1310, 1505 Race St., Philadelphia, Pa. 19102. For United Presbyterian subscription rates: 1132 Witherspoon Bldg., Philadelphia, Pa. 19107. For American Baptist subscription rates: American Baptist Board of Educational Ministries, Valley Forge, Pa. 19481.

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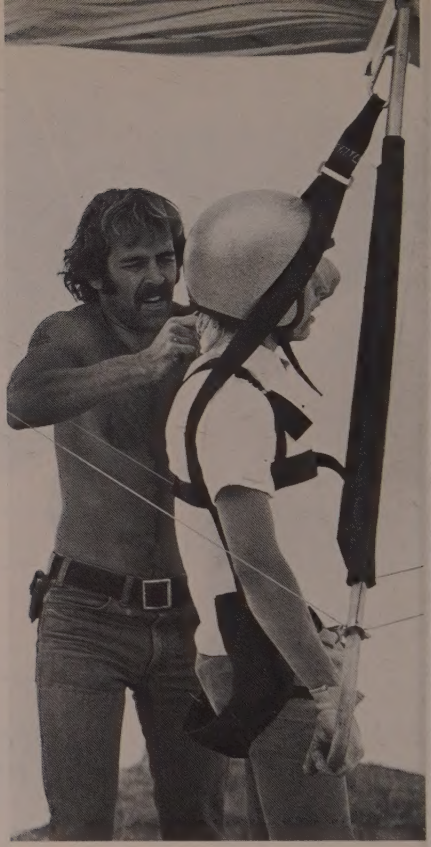
DESIGNERS: Bob and Sandy Bauer

Cover photos by Scott Witte



until now.

This sport is far different from other forms of flying. As Mike Pogliano, director of the Chandelle Sky School in Salt Lake City explains, "Hang gliding is just not the same as flying in an airplane or conventional glider. In hang gliding you're not enclosed in anything. You're right out there with the wind hitting your face, arms, legs, your whole body. You can smell and hear

Checking out equipment and windspeed is vital to the success of each flight.

"IN HANG GLIDING YOU'RE RIGHT OUT THERE WITH THE WIND HITTING YOUR FACE, ARMS, LEGS—IT'S JUST YOU WITH ONLY MILES OF AIR AROUND YOU, FULLY EXPOSED, EXPERIENCING EVERYTHING."

things, feel temperature changes and different wind directions. It's just you, with only miles of air around you, fully exposed, in control of everything and experiencing everything. It's the freest form of flight there is."

This freest flight isn't as new as one might think. Otto Lilienthal, the pioneering German aviator, constructed and successfully flew his first glider in 1891. While flying, he literally hung below the glider from two parallel bars under his arms. And so it became known as hang gliding, a name that has stuck to this day.

In the years that followed the glider continued to be developed. The first experiments of the Wright brothers were with hang gliders, and in 1903 they finally succeeded in motorizing one, thrusting people into the modern air age. But with the advent of powered flight hang gliding "disappeared," forgotten in the maze of new technology.

Hang gliding did make a small

The advice of a coach can be very helpful, whether on a first flight or when folding up the kite and getting ready to go home.

MANY HANG GLIDING STUDENTS ARE FLYING BETTER IN ONE YEAR THAN SOME SELF-TAUGHT FLIERS ARE AFTER FOUR OR FIVE YEARS

reappearance during World War II, though. At that time the goverment put a ban on all flying within 150 miles of the coast of California. Some frustrated aviators then rediscovered the old hang glider designs and started building and flying their own.

Hang gliding remained small, however. The gliders were complicated, heavy, and not easily transported. But the invention that years later would really make the sport was being developed at nearly the same time.

In 1948 Francis Rogallo, an aeronautics engineer working in Southern California for what was to become part of NASA, was wondering if it would be possible to design a light-weight, simply-constructed wing that would hold its shape by the action of the air itself. He ended up with the delta-shaped kite so popular with hang gliders today.

Two decades after its development, the Rogallo finally found its way into glider design. At the same time the practice of hanging from parallel bars was replaced with an easier and more comfortable swing seat and trapeze-like control bar. All that was needed now were a few daredevil pioneers to spark people's interests and hang gliding was off and flying.

Before 1970 you were pushing to find even 100 hang gliders in the entire country, and they were concentrated in Southern California. But the sport has grown phenomenally since then. There are now over 40,000 hang gliders spread across the country and more than 60 kite manufacturers supplying their needs. Most of them can't keep up with the demand and there is no sign the growth will stop.

Hang gliding is an accessible sport. Keith Halls, high-flying Utah kiteman, compares it to surfing in appeal and popularity, "But hang gliding will be bigger than surfing ever was. After all, you can only surf where you happen to find an ocean. You can hang glide wherever you can find a hill."

Hang gliding enthusiasts come in all shapes and sizes. In age they may range from 11- to 75-years old, though most fall in the 20- to 35-year group. If forced to classify the hang glider's character you find it has qualities such as being an active, outdoor type, somewhat adventurous. The appeal is very much like snow skiing. In fact, you'll find skiers predominant in the ranks of hang gliders.

Hang gliding very much resembles snow skiing in the "good old days." Then skiers also used hills without lifts where you had to walk or drive back to the top. Hang gliding likewise has that certain sense of companionship and wide-eyed excitement shared by enthusiasts

across the country who are into the sport not because it is "the in thing to do," but because it is the biggest turn-on of their lives. Often at a hang gliding site I would hear the battle cry, "Yahooooo!" and know that another hang glider had taken to the air.

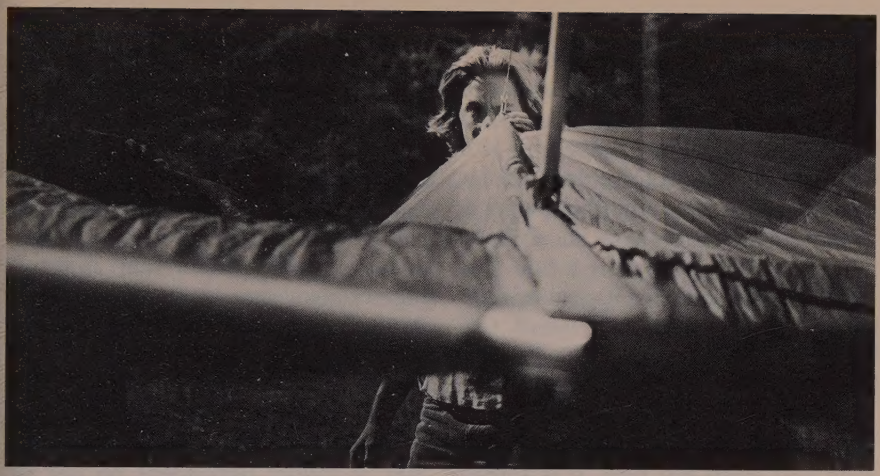
The Rogallo-design hang glider is by far the most popular and probably the reason for the sport being where it is today. Accounting for

this is the Rogallo's combination of simplicity, light weight and good performance for a moderate price. A sturdy kite capable of carrying a 200-pound person weighs only some 35 pounds and can be folded into a small package, 18 feet long, that is easily carried back to the top of almost any hill you can walk up. You can build one from scratch for as little as $100 or buy a factory kit for $250 to $350. The best factory built models run between $400 and $800.

The other main type of hang glider is the fixed-wing. It looks more like a conventional glider, like the original hang gliders, and it outperforms the standard Rogallo. A year ago many people felt this was the direction hang gliding would take. But fliers still seem to feel the fixed-wing's higher performance is outweighed by its disadvantages. Compared to the Rogallo, it is heavier, more complicated and therefore more expensive, costing upwards of $1000. They are much more awkward to transport and just about impossible to carry back up a sizeable hill by yourself. Still, the fixed-wing does provide that significant performance advantage. It's about the same as choosing between a full sized and compact car.

Actually flying the hang glider isn't difficult, first you need a hill facing into a steady wind of five to 12 mph. In order to fly, the kite needs a speed relative to the air of about 20 mph. If the wind is already moving 11 mph you only need to run into it at nine mph to take off. However, if the wind is blowing much over 20 mph, look out! You'd actually be flying backwards relative to the ground.

To take off you run down the hill, into the wind, strapped into a parachute harness danging from the kite. Keep the kite parallel to the hill for the first half dozen steps, then push forward on the control bar pushing the nose up. It fills with air. You feel the harness grab you around the hips, lifting you from the ground—you're flying! skimming over the ground. The feeling really is indescribable, but if you were to put all your imagination into conceiving what it would be like to be a bird, "floating," swooping through the air in a poetic unison with the wind, then you might come close



Assembling the kite and checking it out are easy to do at the site using the Rogallo design kite.

EVERYTHING IS CONTROLLED BY THAT TRAPEZE BAR IN FRONT OF YOU—YOU GUIDE THE KITE BY MOVING YOUR BODY RELATIVE TO THE BAR

to the sensation you experience hang gliding.

You should start with a small hill, some 10 to 20 feet high. The flight may only be 50 feet long and perhaps a foot or two off the ground, but at that height you won't too easily injure yourself should you crash. The number one rule at this stage is, "Don't fly any higher than you're willing to fall!"

When you become more proficient you'll move on to larger hills and start trying some manoeuvres. Everything is controlled by that trapeze bar in front of you and your hands are always on it, guiding the kite by moving your body around relative to the bar. To turn left, for example, you simply push yourself to the left. To pick up speed and loose altitude you pull yourself closer to the bar, pulling down the kite's nose and putting it into a small dive. If you push yourself straight back from the bar, pushing the nose up, the kite flares, will climb a little and slow down.

Landing is easy. As you near the ground keep your air speed up so the kite maintains its stability. Just before you land push the control bar forward, flaring the kite and stopping its forward motion. You settle a foot or two under the sail's parachuting action and land easily,

on your feet.

How long you remain airborne depends on many variables: wind speed and direction, shape and size of the hill, type of hang glider you're flying, etc. On the average, though, one can expect an eight to ten-second flight from a 60-foot knoll and perhaps a 30-second one from a 200-foot hill.

By far the most exciting type of flying, and the type that gives the longest flights is ridge soaring. When a steady wind strikes a long, high and steep hill face, it is forced straight up, creating a strong updraft that can support a hang glider for hours on end. The pilot flies into the lift area and soars back and forth along the ridge, finally landing, perhaps on the same spot where he took off. The longest such flight has been over ten hours, but sometime well before that it becomes an endurance test. The monotony of sitting in a swing seat that long can really get to you.

Is it tiring? If the sail is properly balanced it takes little effort at all to fly it, and that goes a long way toward giving you that bird-like feeling. "You become one with the glider, hardly noticing it's there," Mike explains, "especially when you're flying prone. You don't see the kite even in your peripheral vision. It's like it's just you. You move your body one way and you turn that way."

Just how much like a bird you become is shown in an experience Mike shares with others, "Once in a while when soaring, you look up and there's a bird right there soaring alongside you, moving with you, like your brother or sister."

At the same time that this great beauty of flight is attracting thousands of converts each year, a growing controversy over the sport's danger is keeping thousands of others wary. Hang gliding deaths are nearly all you read about the sport these days. Certainly hang gliding is potentially dangerous. A flier is totally dependent on her or his equipment and judgment. If either of these fails it could mean trouble. More often than not it won't. But to cut down the hazard one must know her or himself, his or her reactions and abilities and equipment and he or she must follow the rules and procedures on the ground and in the air. If you respect the sport and make an effort to be safe, hang gliding can be quite safe. As it now stands, according to the U.S. Hang Gliding Association, hang gliding's safety record compares favorably with skiing, perhaps even a little better.

The most dangerous stage of flying is the intermediate level when the flier has pretty well mastered the basics and is flying some higher hills. He or she may become overconfident, trying some advanced manoeuvres, like a 360-degree turn which looks easy, but is quite complex. The flier can easily get into trouble before she or he realizes it

and not know how to get out of it, possibly pounding into a mountainside at 40 mph. This is the stage where most deaths occur.

The industry is trying to cope with these growing pains through self-regulation. The best guard against injury is taking lessons, either from someone who really knows what she or he is doing or, what's best, from an established hang-gliding school. To insure that people learn before they fly, a system may be introduced where retailers wouldn't sell a kite to anyone who hadn't taken such lessons.

Lessons are well worth their $40 to $70 price tag. Not only do they teach you safely and quickly, they give you a sense of your real abilities and how to develop them best. Many hang-gliding students are flying better in one year than some self-taught fliers are after four or five years. The road has been paved for them.

THE MOST DANGEROUS STAGE OF FLYING IS THE INTERMEDIATE LEVEL WHEN THE FLIER HAS MASTERED THE BASICS AND IS FLYING SOME HIGHER HILLS

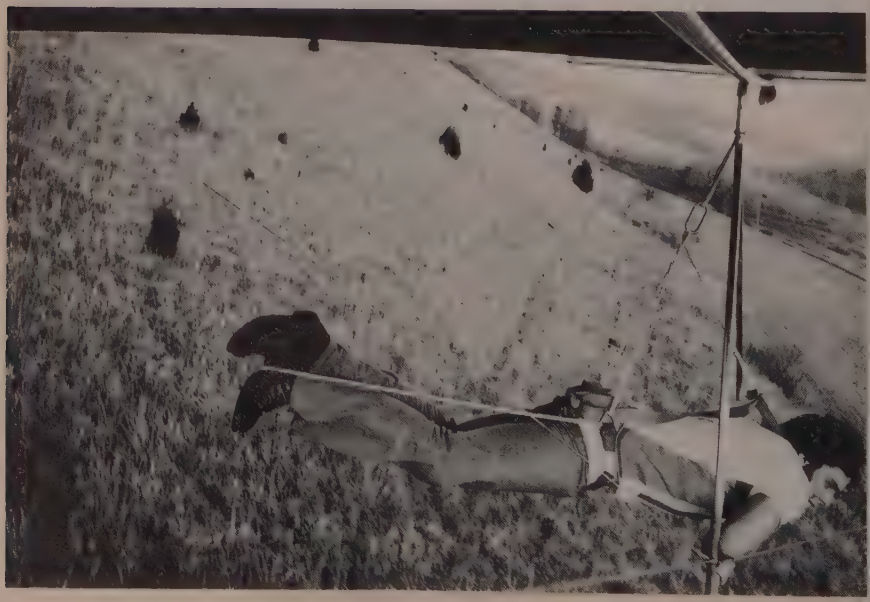
One kiteman lets his equipment help him back up the hill.

When visiting one of Mike's classes near Salt Lake City I witnessed a dramatic illustration of what a difference lessons can make. A little farther down the ridge a kite owner was letting a friend try his hand at hang gliding. Neither seemed really to know what he was doing and when the friend took off he invariably pounded himself into the hillside. After some half dozen times of this, he left in great pain and disgust, probably determined never to get mixed up with this "insane" sport again. At the same time people in the class learned much and increased their flying ability with little pain. They ended the day convinced that hang gliding was the greatest. "Well, I guess the sky school boys won out again," was Mike's only comment.

With a sport as popular as hang gliding is becoming, it won't be long until it takes on the aura and development of sports like skiing. Be-

IF YOU CAN IMAGINE SWOOPING THROUGH THE AIR IN A POETIC UNISON WITH THE WIND, YOU MIGHT COME CLOSE TO THE SENSATION YOU EXPERIENCE HANG GLIDING

Lifting off is the closest people have ever come to the flight of birds.



low an especially good soaring hill outside Salt Lake City, Mike speculated about one aspect of the future, "Someday I'll be telling everybody how I remember the old days when I used to stand here and kick myself because I didn't have a four-wheel drive to get to the top on a perfect soaring day. Then I'll jump on a lift that takes me and my kite back up to the top without any effort at all."

In fact, some commercial sites already exist, charging admission for use of their property, though not providing uphill lifts. Some entrepreneurs, however, are studying the possibilities of turning some ski hills into summer hang-gliding spas. They have what the flier needs: a hill and an easy way to the top. And hang gliding could be just the ticket to keep the hills running year-round. The U.S. Forest Service has also expressed interest in opening areas to hang gliders, something several California cities are planning to do, too.

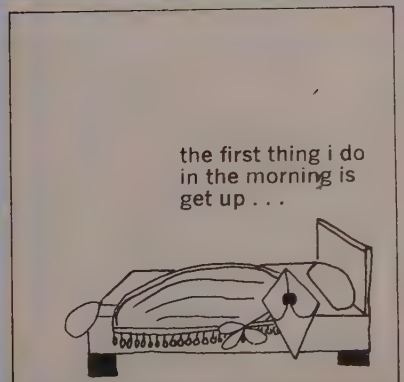
One of the best indications that hang gliding is here to stay is the enthusiasm and love fliers show for the sport. One experienced kiteman echoed sentiments you find with almost every flier, "I never get tired of hang gliding. In fact, if I can't fly for several days I turn into a real grouch. As soon as I land I can't wait to get back up there and take off again."

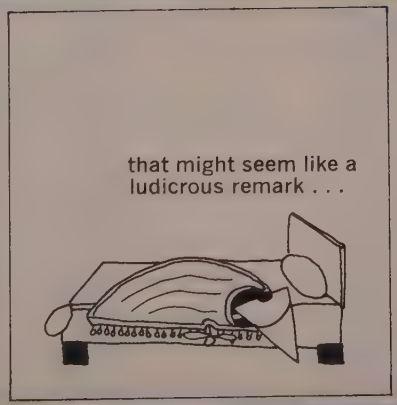
Hang gliding has finally taken off after the better part of a century waiting in the wings. It's flying high now and will never again come down.

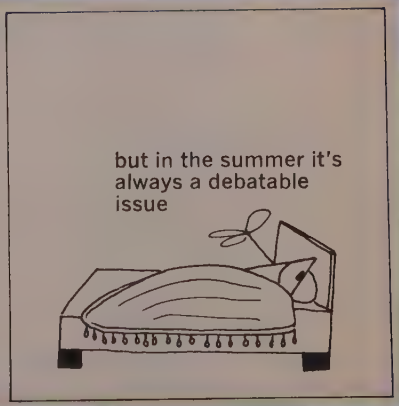
Icarus, you were just ahead of your time. □

sunspots

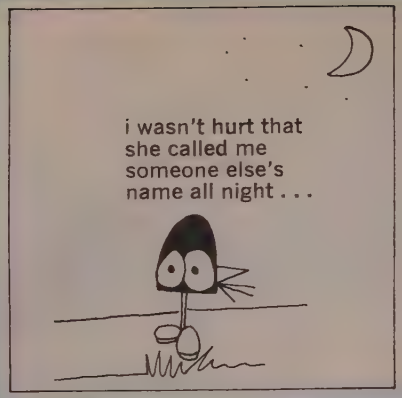
a collection of transparencies by Doug Brunner

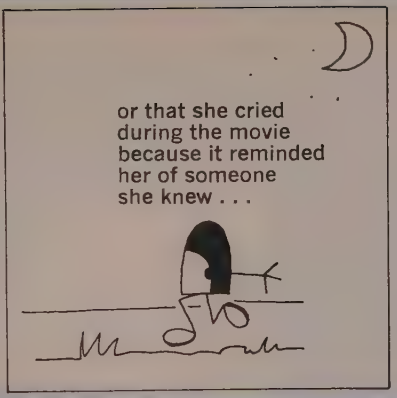




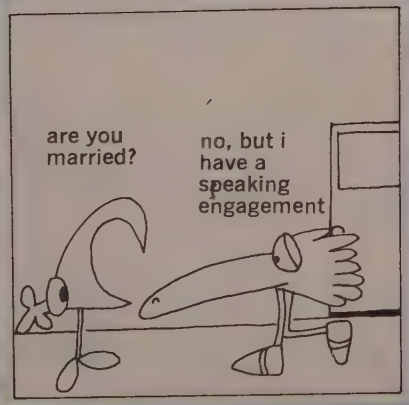


good morning, raymond, isn't it a nice day . . .
that depends on how long you've been up
i just awakened
then take it from someone who's been up an hour, it's not so great . . .
what's it like?
noisy and everyone's in a bad mood
i feel good
stick around— the day could use your token support
parks are essential to give people a place to savor nature
before they devour it
what makes this a scenic spot, raymond?
the benches and telescope
©1975 Doug Brunner


i wasn't hurt that she called me someone else's name all night . . .


or that she cried during the movie because it reminded her of someone she knew . . .

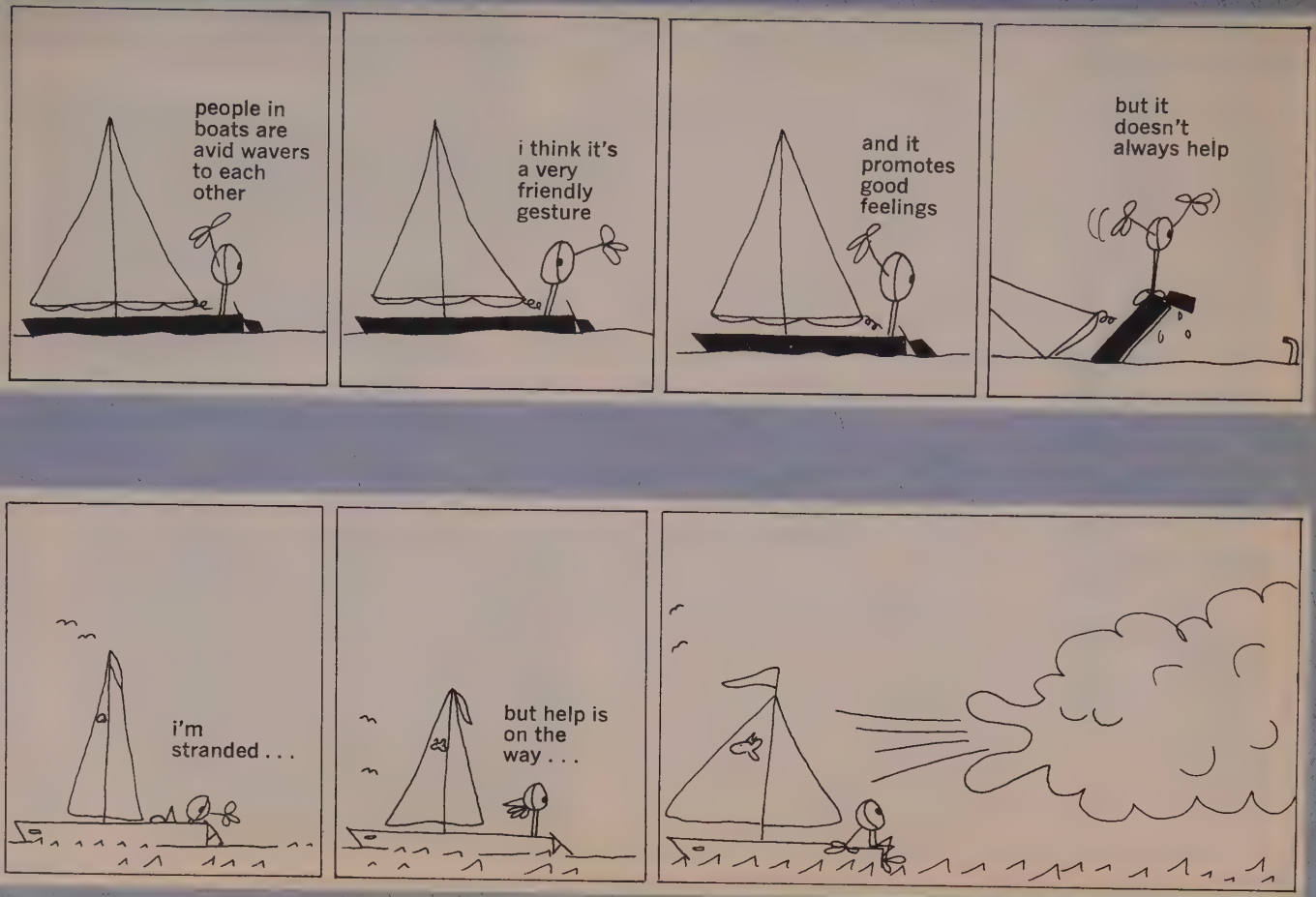
after all, i'm only his summer replacement


are you married?
no, but i have a speaking engagement

dear sara, sometimes i think my relationship with you is a correspondence course

i've made us reservations at the hotel seaside on cape cod . . .
i didn't know that
you looked like you needed to get away . . .
why, what's wrong with me?
it's a complication from spring fever . . .
really?
you have a vacation deficiency
is there any chance of my going to the beach with you?
if you have an umbrella, chairs, radio and a blanket it's okay . . .
why do i need all those to swim?
we have to stake our claim . . .

low tide is dangerous because everyone walks so far out . . .
high tide is a problem because you're never sure where it's too deep . . .
i know what you're thinking, "there he is again . . ."
"he's so close, why doesn't he just dive?"
and you know what i'll answer back too . . .
why do we torment each other like this?


people in boats are avid wavers to each other
i think it's a very friendly gesture
and it promotes good feelings
but it doesn't always help
i'm stranded . . .
but help is on the way . . .

THE
BECAME

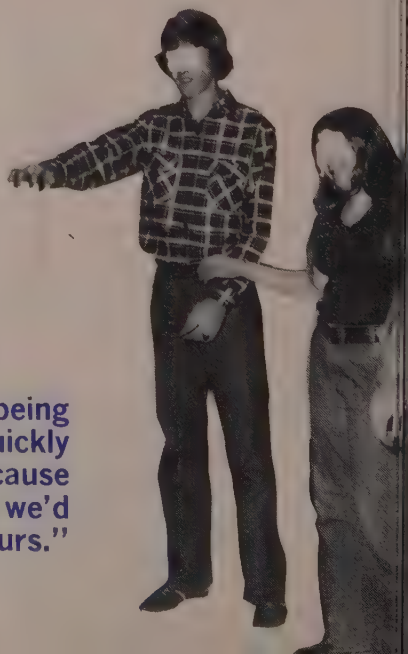
BY SUSAN M. GRANT

" 'Oh wow!' Those were my first words when the blindfolds went on. I couldn't imagine spending even half a day blind."

Joe Fowler echoed the sentiment of 15 other young people from the Salem United Church of Christ in Allentown, Pa. The event which occasioned these strong feelings was a weekend retreat in the nearby Pocono mountains during which all members of the youth group were blindfolded in an effort to experience directly the emotions and difficulties encountered by a blind person.

"At first I was scared," reported Ken Daniel. "I felt awkward, clumsy, and terribly dependent." He was not the only youth to express this sensation. After meeting at the Salem church to discuss the plans for the weekend and clarify the expectations of the participants, the group loaded its gear into cars and was blindfolded.

"As the gauze and tape were being placed over our eyes, we quickly studied the face in front of us because it would be the last thing we would see for at least 18 hours," Judy Pollitt said, describing the feeling of losing sight. She



"As the gauze and tape were being placed over our eyes, we quickly studied the face in front of us because it would be the last thing we'd see for 18 hours."

BLINDFOLDS VERY REAL!

All photos courtesy of Salem United Church of Christ

continued, "The journey into the blind world was fun at first, but as we were led out to the cars, it became a real challenge."

Each of the youth began to experience an overwhelming variety of sensations. Some relished the adventure initially, others were confounded by their helplessness and need to depend on those who were sighted. (Although the members of the youth group were all blindfolded, the adult advisors on the retreat were not.)

"Sitting in the back of the car, we began to realize what it was like to be blind," said Debbie Holler. Joe added, "I went up with someone in a Volvo, but it sounded like a truck. It's amazing how much you learn to use your senses other than sight!"

Jean Fritzinger, one of the adult advisors, reported that the trip to

Feeling, smelling and tasting became a new encounter with an orange.

the retreat site was unforgettable, even though she **could** see: "I was the only one in the car who could see, and it was one night when I could have used help. The closer we got to the camp, the foggier it became. I was leading the caravan of cars and more than once I wished for someone who could see the side of the road, watch for a curve, stop sign or a landmark."

How did the members of the Salem church youth group decide to undertake this type of retreat?

"During one of the planning meetings with a youth team, someone mentioned a prison retreat that was written up in YOUTH Magazine [May 1972] and wondered if we could do something like that," explained Roger LaWarre, who was then youth minister at the Salem church.

"Discussion ensued and the group decided that we would have a retreat in a strange environment dealing with blindness. They felt this experience would be good because they could understand what those people experience and feel. I felt it was a good idea because it would acquaint us with a life style far different from our own, and cause us to do some deep soul-searching."

By the time the group arrived at their mountain retreat, they were becoming more deeply aware of all their senses. After being led into the cabin in which they were to spend the weekend, they were asked to move around the room, touching persons and finding new ways to recognize each other, without talking. Then they were asked to choose one partner for the evening. After a period of confidential discussion between partners, in which they talked about why they had chosen each other and what their fears about the experience were, the whole group entered upon a discussion of sensory awareness. They agreed that children have a more total sensory awareness, but that we condition them to have eye dominancy, so that adults are primarily visually oriented. It was easy to understand just how true this is since the group was intensely experiencing their own dependency upon sight.

The next step was to awaken the dormant senses. Everyone was encouraged to discover what her or his body expresses by slapping, tapping and touching themselves all over. They all laid down on the floor and allowed themselves to become aware of the floor and their own breathing. Then each person lifted his or her leg, flexing all their muscles, and shaking the entire leg.

"The sensory experiences and sensitivity games were greatly mind-expanding," said Ken.

"While you're tightened up, it feels like all movement has stopped in your body," observed Joe. "When you relax, all begins

to move freely again."

"I almost fell asleep during the awakening exercises," said Bob Maass, "but then we caressed an orange like we never caressed an orange before!"

"As we began to feel the orange, taste the bitter peel, and smell the fragrance, we really began to have feelings for other things than people," reported Debbie. "We were asked to eat the orange, but to save a small piece. We took the piece in our hands and gently rolled it in our fingers. After we squeezed the orange and let the juice come out, we rubbed our hands until they were sticky. Then we got into pairs and washed each others' hands. First we washed with soap, then with salt. The salt gave me a tingly feeling."

"Clean! You really can't experience it just by looking. Clean is a really great sensation," Joe asserted.

"Our next experience was with a paper cup," Judy said. "We were told to get to know the cup by smell, touch and taste. Then, placing our fingertip in the cup, water was poured until we thought it was full. We then again used our senses to explore the cup. As I drank my water, I had a feeling of water trickling down my throat and into my stomach."

The evening ended with a group discussion of what feelings had been experienced, what had been

A paper cup has its own unique tactile possibilities.

"I had a feeling of fear to know that when I woke up in the morning it would still be dark for me."

difficult to handle, what the feeling of blindness is like.

Rev. LaWarre commented on the discussion before bedtime, "I believe that a retreat like this is most promising with groups that have a high degree of maturity in their relationships with each other. I believe the group must assume responsibility for each other and want to build deeper relationships with others.

"To prevent this retreat from deteriorating into 'fun and games,' we got a contract or agreement in writing that all who wished to go would participate in all sessions and be supportive to each other in whatever way possible. We firmed this up prior to leaving with all participants present."

"Our sleeping quarters were in the balcony of the large one-room cabin," he continued. "An interesting feature in the lodge was the circular stairs which led to the balcony. The stairs were narrow, and enabled the blindfolded participants to climb up or down supporting themselves with the handrail and the wall. The fact that the sleeping quarters were on separate levels facilitated involvement of the participants — they couldn't become dependent on the security of their bunks, they had to move. Thus, they began to help and support each other."

"As we undid our sleeping bags to prepare for bed," Judy confessed, "I had a feeling of fear to know that when I woke up in the morning it would still be dark for me."

Joe agreed. "Waking up blind can almost flip you out, if you don't know what's coming off. By that time I was good and ready to get rid of those blindfolds, but we still had a couple of hours to go."

"The things I do every day that seem so common were so hard to do without sight," Judi Merkle reported. "I found it very hard to put toothpaste on my toothbrush. I guess this is just something people take for granted.

"Also I didn't like the idea of being helped to do everything. I wanted to try things out for myself. It was sort of like being a child again—somebody had to pour milk on my cereal and help me up the stairs. I missed not being able to read the comics with my breakfast."

Ms. Fritzinger confirmed this

frustration when she said, "I realized as time went on that I had tried to be too helpful. Our youth wanted to try doing things themselves. They began to devise ways to 'see' with their hands. They wanted to grow, to be independent and dealt with as they were."

After breakfast the group formed a "trust chain" and ventured forth for a walk in the woods.

"We had to rely on all our faculties during the exploration outdoors. We had to use hearing, taste and smell to distinguish different types of plant life," explained Kyle Remmel.

Breaking into small groups with one sighted leader per group, the young people got to know the woods in a way they had never before done—hearing the sounds of the outdoors, feeling the open space all around them, feeling the textures of bark and leaves, smelling the damp, fresh smells of nature. They continued to share the new awareness and feelings they were individually experiencing with each other.

"After our walk, we returned to the cabin for a foot-cleansing session. We removed one shoe and sock for one another to wash our

A simple activity like eating can be quite a challenge when you can't see the food.

"I didn't like the idea of being helped to do everything—it was sort of like being a child again."

feet," reported Debbie. "Again we used soap first, then salt, then baby oil. As we washed each others' feet, Scriptures were read to us from the Bible. We experienced a relationship to Jesus and his disciples."

By this time everyone was moved by their common experience and full of anticipation for the moment when they would again be able to see. After a communion service, the group members gently began to remove one another's bandages.

"I felt dizzy at first because of having one of my senses back," Judy said.

Victor added, "Taking off the tape was a unique experience. I pictured seeing again as very dull, without detail. But to my surprise, everything was outstanding and full of detail."

"I had pictured the room to be totally different," interjected Bob. "The process of regaining sight was extremely different and one which I consider unique."

But Joe captured the emotion of the moment when he said, "Debbie and I took off each others' blindfolds, but kept our eyes closed until we counted 'three' and opened together. At first it was a shock; then for some reason I don't know, I almost started to cry."

All members of the group were encouraged to write a journal detailing their feelings about the experiences they had had and discussing their reactions.

Judy confided, "One of my fears was that if I would leave for some reason—would I find my way back and still have a feeling of protection?"

"And then when we had free time, it was hard to find things to do," stated Judi Merkle. "Most of the time I just sat there. Even talking to people wasn't the same as talking to them while looking at them."

But Victor made a good point when he observed, "After being blindfolded for a few hours I began to find differences from really being a blind person. For one, I knew ahead of time what the cabin looked like, so I was able to imag-

Helping and sharing with each other brought the group quite close together.

ine where I was. Also the fact that everyone was 'blind' made me one of the group. A real blind person would be alone and could not participate in the activities of the group. But for us, the group's activities were geared for 'blind people.' "

Rev. LaWarre summed it up: "Personally, I feel the retreat was such a good experience for the group because it required us to relate to other persons based on their behavior, rather than our own predispositions and feelings. In a way, everyone was equal—all were without sight for 18 hours and had to depend on senses other than sight to live. The 'blind' youth did not have the pressure of fulfilling the expectations of their peers because they knew that their peers were having the same difficulties and new experiences. In removing the sense of sight, I believe we created an environment where personal awareness took precedence over concern for what others might think. Relationships with each other and to the world of sound, smell, texture and taste began anew.

"When we cut off the dependence on vision, the group members became quieter and less willing to do their own thing. They gradually began to support each other so that they could walk without falling. They centered their discussion on their feelings and observations and almost no time on trying to impress each other with their physical, social or intellectual abilities. In essence, the group freed themselves from the bondage of 'what will others think of me?' "

And Joe, who couldn't imagine what this experience was going to bring when the blindfold went on, concluded, "It was an experience all people should try!" □

"At first seeing again was a shock; then for some reason, I don't know, I almost started to cry."

What makes the

INSIDE THE BIBLE
A series by Frank H. Seilhamer

Art by Robert Davis

Bible live?

The Bible is a very radical book. It has a habit of always getting at the heart of the matter! That in fact is what "radical" means—to probe for and reach to the root of an issue. And because it does that with such sensitivity, this is **one** of the reasons why the Bible is **living** and captivating today.

As I have experienced it, the Bible is one of the most perceptive interpreters of life that I know. As I read it, I keep saying time and again, "Aha! I've seen **that** happen in my own life! That's the way it **really** is, isn't it?" Not that every line of the Bible is as vibrant for me as another. Still, it is the most life-interpreting and change-motivating text I know. For all of their age, the Biblical texts are in touch with the "now."

If you could take the people in the Bible and redress them in 20th century clothes, change the names of the surroundings, you've seen those people many times right where **you** live. The problems are essentially the same as the ones that confront us. The basic difference between now and the time of the Bible is primarily one of technology.

The same issues that were being dealt with in the Bible are being dealt with today. Take murder, for example. During the Biblical period murdering a person usually involved attacking another with sling, stone, sword, arrow, spear, or chariot. Today, it's a person or nation armed with a high-powered rifle, cyanide, a grenade, nerve gas, an A-bomb, a car, or a "Saturday night special." Regardless of the weapons, the **issues** are the same! You see, once people get past the "ancientness" of the Scriptures and get hold of the issues they deal with, the Bible suddenly comes alive, and is as up-to-date as the evening news.

But the Bible is more than just a "book" which deals with issues that are externally current. It's a meeting place in which we encounter God in a way that I've never found in any other book in the same degree. That is why I and many other Christians talk about the Bible as being the **Word of God.** It is that to me because the Bible is the record of

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This is the sixth in a series of articles on the Bible, based on questions asked by our readers and answered by Dr. Frank H. Seilhamer, President and Professor of Old Testament, Hamma School of Theology, Wittenberg University, Springfield, O.

The same basic issues of life that were being dealt with in the Bible are being dealt with today

people's experiences with God and with one another over several thousand years — experiences through which God touched and entered their lives, dialoging with them in ways that reshaped their existence.

The Bible is not a series of fairy tales written by the brothers Grimm, nor by some angels sitting on a cloud up in heaven when they had nothing else to do. The Bible is a library full of God-person relationships that were developed over several thousand years and recorded for us by people from various geographical places and points in time. Some of these texts began with individual experiences which the personage mentioned had with God. So impressed was she/he by the power of those experiences that they were remembered and told to other people, who passed the stories on to succeeding generations. These word-of-mouth accounts formed what we call "oral tradition"—the method by which the "word" was passed from mouth to ear to mouth!

Later these stories were collected and put into various orders or categories—history, prophecy, poetry, etc. Still later these oral stories were written down, then drawn together, and put into larger collections with some narrative or descriptive background information being introduced to link them up.

As the authors wrote down these stories, whether relating their own personal experiences with God or accounts of others which were shared with them, some recorders interpreted the events for their readers. Many of these little interpretative snippets are included in a parenthesis after certain verses of the Bible (cf. John 4:2; 7:22, 39).

This network of collective writings was grouped with similar types of literature to form the major divisions of the Bible which now exist, the Pentateuch, the Prophets, the Writings, the Gospels and the Epistles. That grouping helps explain the many common features the texts in each category share with one another. Since each of these collections has spoken so clearly and accurately about life for the people who have read them in the years following their writing, the books individually, and the Bible as a whole, has had tremendous influence and authority on the lives of billions of persons on every continent of the globe.

Through a process called can-

onization, various texts which had shown themselves to have broad appeal and life-giving and life-changing power were declared "holy" or "worthy" of being included in the collection of writings we now call the Bible. This selection process took centuries to carry forward. Many books that were not accepted for the "holy" collection were lost.

Others that were not included in the **canon** (the authoritative collection) continued to exist in another group of books called the Apocrypha. Some denominations accept these Aprocryphal books as equal in authority to the rest of the Scriptures. The Roman Catholic Church, for instance, gives them this position. These Apocryphal texts have lived on because a significant number of people have found that these books speak to life as they have experienced it. Even though less critical for most of us than the Bible itself, these writings are worthy of wider study than they usually get. What is important to keep in mind is that a long, sometimes complicated and selective process went on over thousands of years that enabled the Bible to be developed and to evolve. The "Book" was not written at one moment in history.

It is my personal conviction that God operated in that process of evolving and development to see that books selected were ones that

Within its pages is the meeting place in which we encounter God in a way not found in any other book

would communicate God's love for, involvement with, and saving activity in and on behalf of "the world and they that dwell therein." I believe that the preparation and preservation of the Biblical books was guided by the activity of the Holy Spirit. That does not deny the role that the **people** of God have played in the formation of the Scriptures. I also see operative in that process of selectivity human beings who saw a recurring emphasis in those books of things they experienced in their everyday relationships. This made them say, "look how that relates to now! That must be true!" Their affirmation of those books helped make them so central in their lives that they were declared "holy." In many ways, therefore, the authority that the Bible has had has been given to it by the people who have read and continue to read it. Through its pages they have come to hear God speaking to them, and in response to that Voice have said "Yes!" both to God and to the Book through which they have been able to be in touch with God so often. □

MUSIC SPEAKS TO ME!

I listen and I respond.

I sing! I strum!
I dance! I drum!
I cry! I hum!

Music says it!

Sounds touch!
Rhythms move!
Harmony unites!

I feel before I know!

Vibrations!
Meditations!
Revelations!

Yes, I hear you, God!

—Herman C. Ahrens, Jr.

Photo by Kenneth Thompson

RON HOWARD

An interview with the star of TV's "Happy Days" by Suzanne Munshower

All photos courtesy of ABC-TV

When Ron Howard was still known as "Ronny" and worked as a regular on the "Andy Griffith Show," he was known for being such a nice little boy. Now 20 years old and the star of ABC-TV's "Happy Days," Ron is still a very nice guy. And no place is that more evident than on the set of the show at Paramount Television Studios in Hollywood.

It was a sizzling Los Angeles day when I visited with Ron on the set, and that means it was scorching on the soundstage, too. But irritable feelings have no place on this set, heat or no heat. And Ron, even though he was wearing a heavy jacket under the hot lights, was his usual smiling and unflappable self.

Does Ron mind having such a "good guy" image, especially in a business where nice guys aren't particularly looked up to? "No," he says good-naturedly. "I've given a lot of thought to my life and my lifestyle. I don't live my life a certain way so other people can pat me on the back," he explains, "but so I can pat myself on the back and like myself. I think it's nice that so many other people seem to like me the way I am. But some people find me boring, too!"

Nice, yes, but boring? It's hard to imagine anyone thinking of Ron as boring, just because he always has so much to say. And he certainly has a kind word or smile for practically everybody. While we were sitting chatting, several young people from a studio tour broke away from their group one by one and wandered over to the dark corner of the set where we sat. Ron didn't ignore them when they asked for autographs. On the contrary, he signed each autograph and then gave a little more of himself as well by talking casually, on a one-to-one basis, with his fans.

That is genuinely the kind of person Ron Howard is, and he gives generous credit to his parents for his upbringing. His dad Rance is an actor and a writer, and it was through his folks that Ron made his show business debut as a tiny child. "My dad is terrific," he says today. "My parents were always striving to keep acting secondary in my life. I mean, it was responsibility and I had to do my job well, but it was never the most important thing in my life, and I'm very grateful for that."

Ron says one of the best things his mom and dad did for him and his young brother, actor Clint Howard, was to encourage them to take an active interest in sports. Today, Ron still coaches a Little League team in his hometown, Burbank, in the San Fernando Valley across the mountains from Hollywood.

"During my hiatuses from the show, I get to spend more time with my baseball team," Ron says happily, when asked what he does on vacations. And if that's not as

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Suzanne Munshower is a West Coast freelancer who has written frequently for *YOUTH*.

American as apple pie, I can't imagine what is! Ron also plays a mean game of basketball. But his main hobby is the same business as his career—show business.

Ron makes his own short films, and he even won a prize in a national Eastman Kodak contest for young filmmakers. "That's my one big indulgence," he says of his film work. "I do them mostly for myself, for what I can learn from them. They're all dramas—that is, they all have plots—and I write them and direct them. It's good to have them to show to other people on the lot, too, to get their criticisms."

Ron is fascinated by the work of directors, and he says he feels extremely lucky to be working so often with Jerry Paris. Paris is one of the top comedy directors in America, and he directed almost every single episode of "Happy Days" this past season. The feeling of camaraderie between Ron and Jerry is evident to anyone who goes on the set.

"I'd say my short-range goal is to direct a film and my long-range goal would be to make a name for myself, both as an actor and a director," Ron admits. "I think that would be exciting. I think Paul Newman has sort of done it—or is coming close to it. He doesn't quite direct enough to do it, but he will soon."

As far as one day being solely a director, well, Ron doesn't envision that. "I might slow way down and concentrate on directing, maybe," he says. "It depends on how I like directing once I get started. I'm more interested in directing films than in directing TV," he adds. "Television is not a director's medium. It's okay as an actor's medium, but I'd rather direct films. Maybe that's pretentious and I'll change my mind and decide to do TV one day."

In the meantime, Ron is happy enough performing on television, which he does feel is pretty much an actor's medium. "You do have to create a lot of things and build a character," he explains. And he likes to act enough that, on one hiatus from "Happy Days," Ron chose to star in a Movie of the Week ("The Black Harvest") rather than take a more recreational vacation. "I'd rather work at something good than lounge around," he explains.

Ron says he has plenty of reasons why he *should* be a nice guy, espepecially his many breaks. "I've never had a bad break in my life," he states, and truly, his life itself bears him out. He has a happy home life, probably the most normal growing up of any actor ever, an enormously successful career, a hit television show where he works with a congenial group of people. And even the role in "The Black Harvest" came along smack dab during the series' hiatus, so Ron would be able to accept it with no problems at all.

Ron joins his co-stars, Don Most and Henry Winkler, on the set just before shooting a drag race scene.

Because of his roles in "American Graffiti" and "Happy Days" many people tend to think of Ron as a spokesman for the '50s

Does he believe there is a higher power responsible for his good fortune? "I believe in something," he says. "Somebody likes me somewhere. I'm not strong in any organized religion, though. I have my own beliefs which I try to follow strictly."

Ron says someday he'd like a family of his own, an understandable desire for somebody who comes from such a solid family background. His attitudes about marriage and children are pretty much the same as the rest of his ideas: down-to-earth and practical. There is a great simplicity to Ron Howard, born not of naiveté but of straight thinking.

For instance, Ron played a character out of the nostalgic past in the award-winning movie, "American Graffiti." He now plays a different, if similar, character named Richie Cunningham on "Happy Days." As a result, many people tend to think of 20-year-old Ron—who barely remembers the '50s—as a spokesman for nostalgia. Not at all, he says.

"I've done Westerns, shows about the turn of the century and the '20s and '30s, and so the '50s really isn't any different as far as I'm concerned. It's just something that I did, and it's purely coincidental that I was involved in both projects —both 'Graffiti' and this one. So I don't consider myself to be the spokesman for the '50s or for nostalgia or anything like that. It's just something I have to take into ac-

count as an actor when I'm doing my job. That's more or less it."

Ron does feel that things have changed in the '70s as compared with the '50s. He feels this decade is less group-oriented, that there isn't as much pressure on young people to be like everybody else, to live the same kind of life as the rest of the gang. "It was important that you didn't look like a jerk in the eyes of the group more so than it is today," he says.

Ron attended public school near his home and was always friends with non-actors, so he has had pretty much the same upbringing as other people his age. He feels that kids in the '60s, when he was growing up, were already much more aware of what was going on in the world than are the characters in "The Happy Days" era.

Of his character in "American Graffiti," Ron says, "I had to watch out. I had to make a choice early in the film. Everybody was doing their scenes and getting a lot of laughs, with the crew and everything. And I was a little mixed-up. And suddenly I realized, and I had to tell myself, that my job wasn't to get laughs, that I was probably the most honest and realistic character of the group. And that's what I had to do, bring a little credibility to the thing. I was tickled to death with that movie. I loved it. Yeah, it was good."

Ron feels "Happy Days" is good, too. He still refuses to get carried away and call it a smash series, instead deeming this "a pivotal season." He explains, "The first seven episodes will determine if we've made it. I think this season is funnier, with better shows than last year. We're working faster, but we're all used to the pace now. And when the people are as nice as these people, it's great to work.

And, as far as straying away if better offers should come along, Ron says he can't imagine making that decision, at least not now. He says happily, "If someone would come up to me right now and tell me the show had been picked up for the next four years, I'd say, 'Swell. That's really great.' Right now I can imagine doing the show that long. But I think I'll have to take it year by year."

As far as *this* year is concerned, there are few people who share Ron's lack of total optimism about the series. While he shrinks from labeling it a "hit," Ron does admit that he never doubted the series was very good. He was eager to do it from the start.

Others aren't sharing Ron's caution—they're jumping right in and calling "Happy Days" last year's smash surprise and this year's sure-fire standby.

Through it all, Ron Howard remains unruffled. The only major change that's come into his life through starring on a hit series was having to drop out of school because his schedule on the show and

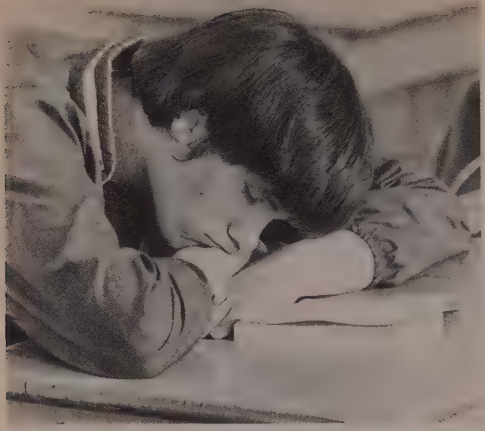
Ron poses with his TV family and a friend from "Happy Days."

"I'd say my short-range goal is to direct a film and my long-range goal is to make a name for myself as an actor and a director."

his courses at the University of Southern California conflicted. Still, he says he'll definitely go back to school, even if he has to do it on a part-time basis, because he feels that "education is very important, even if I don't get a degree."

Ron still has the same close friends he had before "Happy Days," still cares most about sports and the short films he makes himself. He still lives at home, is still close to his family. Perhaps the biggest change of late is in his fan mail. If you read that, you'd see that Ron is on his way to being a teen idol. An unwilling teen idol. "I'm not real hot on the idea," he says, laughing nervously. "But most of the mail I get right now is that type."

The basic truth is that most people *like* Ron Howard and don't mind his being a nice guy at all. They don't consider his genuine concern and good nature a bit boring. On the contrary, they feel that nice guys and nice TV shows, like "Happy Days," are welcome indeed. Who wouldn't? □



Rohn Engh

YOUTH: THE ENERGY CRISIS

By John Brennecke

Energy means, to the physicist, the ability to do work, but it also means a source of potential power. You all have it, and this source of power is in crisis right now. It always has been. The potential power of young people has always existed and older people have always thought about it, debated about it, and wondered how it was going to be used.

You may think "crisis" is a pretty strong word to use, but I don't. The Chinese, spelling their words out in picture-signs, use two of these pictograms to spell the word "crisis." One of the pictograms is translated, "danger," and the other, "opportunity." So, putting them together, a crisis is

literally a "dangerous opportunity." Your potential power presents you, and us, with a dangerous opportunity. It's like strapping yourself into the seat of a space capsule, readying yourself to blast off into outer space; dangerous, yes; but, what an opportunity for exploration, discovery, testing yourself out! But, you don't have to go to the moon or beyond Jupiter for this kind of tantalizing adventure: it's right there inside you, in your own **inner space.**

When you are in adolescence you find a lot of things confusing and bothersome. You may not understand all the changes going on inside you, physically and emotionally, because nobody's bothered to tell you about them, or at least it seems nobody understands or cares. It is a terribly upsetting time for lots of young people, while some fortunate other kids seem to skate on through it. I don't want to minimize the pressures that are on you in that 12-to-18-year-old bracket. Many of you have been forced to play adult roles for a long time, without getting many of the advantages of being adults. I mean, how many adults would work for $.50 or $1.00 an hour?

But, I want you to forget for a few minutes the problems we give you and take a different look at where you're at. You are at a stage in your lives when you have within you an unlimited amount of power, maybe more than you will ever have, even if you grow up and marry into J. Paul Getty's fortune! You should evaluate this power.

For instance, physical energy. Most of us reach full growth at about 16 or 17. Your bodies become fully adult at about this time. Your muscles and skeletal structure are as strong and effective and resilient as they'll ever again be. You can lift heavier loads, for longer periods of time, and carry them further than you could as a kid and you won't find a lot of adults who can beat you at this, all else being equal.

Now, don't sweat it! You don't lose this when you move on up to 18 or 19. It sort of flattens out onto a plateau for about five to ten years—your best years physically. Please don't forget this: you are full of physical power at the end of adolescence.

From about 16 to 25, you are on the high plateau of mental and intellectual energy. Your brain is doing its best and most efficient work during this time. Your ability to solve problems is without equal, except for the tiny fraction of so-called geniuses who get it earlier, or who reach it later. You can think yourself out of problems that

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would have sent you crying to your bedroom five years before.

This would be absolutely perfect if your emotional potential were at the same level. For many of you it is: you are as strong and stable emotionally as you'll ever be. But, a lot of you won't reach it until your mid- or late 20s. And here's where the problems come in. Your emotions still can get you into trouble. You can begin thinking things out carefully, logically, and suddenly some emotion (like fear, anger, guilt, resentment, or impatience) jumps in and messes up that rational process! What a bummer! I don't know if this unequal development is part of any heavenly plan or not. I know that it does make many people in your age group into nervous wrecks!

And it doesn't have to be that way. You may be interested to find that in many countries there is no such thing as "adolescence." In other words, in some places in Asia, New Guinea, Africa, and others, where Western influences aren't too strong, a child simply leaps from being a kid into adulthood. If you are capable of reproducing yourself, you are an adult. In some cases, you may marry as soon as you can create babies!

So, how come most of us don't marry and have kids when we enter puberty? For the simple reason that in the cultures in Western civilization we don't feel this is all it takes to be an adult. So, we give our kids a transition period, a kind of apprenticeship: "adolescence" literally means "becoming adult." It begins at the onset of puberty and usually ends when we move over fully into adult roles, usually between 18 and 21. (Of course, a few of us remain adolescents into our 40s and 50s!)

Think of it! For approximately eight to ten years, you are in the process of **becoming.** You may be treated as if you were a child in an adult's body, or an adult in a child's body, depending on your particular family, community or school. Also, depending on how you act and expect to be treated! But, in spite of the hassle this creates for you, take a look at why adults do this.

The adolescent psychologists and sociologists may say that it takes at least eight to ten years of "apprenticeship" for a typical person to learn all he or she needs to know to assume full adult responsibilities. Learning how to earn and save and invest money, how to participate in the economy, how to seek, find, keep, and grow in a job, to seek out a partner and take on family responsibilities: all of these are heavy and complex duties. There is a lot of truth in this reasoning. Being an adult in New York or London or Calgary is a lot more complicated than being an adult in the jungles of Luzon, the deserts of the Sahara, or the polar wastes of Lapland. There's

a lot to learn and you need time to practice these skills and duties.

Interestingly, however, the problems Western adolescents have (addiction, alcoholism, suicide, arrest and imprisonment) don't happen in these simpler societies. They manage to not only make it from childhood to adulthood; they usually manage to do a very good job, adjusting nicely. Again, this is because their cultures are all set up to receive them as adults at puberty; ours isn't. (I should clarify: not all kids in Western culture have these above-mentioned problems; it's just that the fraction that does have them casts its shadow on the entire adolescent population! And, these problems **do** appear in non-Western societies too, but in nowhere near the same proportions.)

There may be other reasons why adults in our world don't bring children into adulthood at the beginning of puberty. One could be that they don't want the competition. If a 16-year-old is in fact more powerful physically, with more endurance, then the older people working alongside that 16-year-old may be unable to handle the competition. Nobody likes to be shown up or to be outclassed by someone younger.

Economically, many older workers would be unemployed if younger workers were able to compete openly for the same jobs. If all other things were equal, then of course the job should go to the better, stronger, more competent, or more capable worker, regard-

Game-playing (to disguise your real feelings and beliefs) takes up a lot of energy

less of age. But, all other things are not equal. The majority of the older workers are supporting families; hardly any adolescent workers are. So, our society enforces the laws that keep kids in school until at least 16, and strongly urges them to continue through high school and college. Partly this is to enable the older workers to make it.

Another factor emerges. Many of the older people are just plain envious and afraid of the power of the young. One of the clearest things you can see in the criticisms made by many older people of the "terrible goings-on" of the young is that there is some degree of envy involved. Either those older persons, for whatever reasons, were cut short in their childhoods or adolescences, had to go to work, had to take on responsibilities, or had to get married; or they have poor memories! They forget that there is a tremendous lot of fun to be had when you're young. They forget how it was before they took on adult chores, and maybe they resent being so responsible.

Adults may have steady incomes, more privileges, more extensive boundaries, but the young people really have powers that are hard to hang onto, or to recover if they're lost.

And while adults have more money coming in more steadily, it wouldn't do for us to ignore the financial power of the young. All you have to do is look at figures dealing with the entertainment, magazine publishing, cosmetics, fashion, toy, and educational institutions. All of these derive their greatest income and budgets from services to the young. The profits on most of these things (except education) are enormous.

The average kid in America has two to three hundred percent more money than his parents or grandparents had when they were young. Admittedly, everyone has more, but the proportionate increases among kids are higher. A lot of people, studying the power of the young, are very interested in (and impressed by) the financial power you've got.

But, I'm still interested in another aspect of power. Your power. At no time in our history have we needed knowledge more. Not just intellectual knowledge, such as we get in school, from textbooks and encyclopedias. But, the kind of knowledge that we all can have by developing ourselves.

You "know" with your senses, too. Your eyes and ears, tongue, nose, and skin give you information about the world around (and inside) you. We don't pay much attention to sensory knowledge, though. It isn't as respectable as intellectual knowledge. But, it's just as important. And your senses are better in your adolescent years than they ever have been or will be again. How much sensory

knowledge have you developed?

If you develop this side of your knowledge system, you are much better in tune with the people and things around you. You may be better able, for instance, to see. How often have you used that power to help somebody whose eyes were not as good? Did you know that there are agencies serving the blind in nearly every large city, where your good eyes can be put to use, reading to people with visual problems? From here, your imagination should lead you on to many other areas of service.

You also know emotionally. Your feelings are ways of experiencing the world. Do you feel? Do you tune into how people are feeling? Are you always aware of the moods of your parents, friends, teachers, brothers and sisters? If not, you aren't the only one. We don't emphasize emotions and feelings very much in this country. And why not? The most obvious reason is that a lot of people are afraid of them. And this then endows emotions with a tremendous amount of power.

Take Joey, for instance. She had a temper, but she kept it carefully under control. Her parents had let her know over the years that if she wanted their love and respect, she had to be "mature" and not "childish" when it came to feelings. So, she managed to let out some feelings (like crying at sad movies), but had to really "cool it" when it came to anger. Her father was a very controlled person, the model of calm,

Many older people are just plain envious and afraid of the power of the young

poised, intelligent efficiency. Joey had never seen him angry or upset. He sometimes complained of stomach pains, and his back sometimes ached; but then he worked very hard.

Joey found herself getting angrier as she got closer to 18. Her sphere of experience was broadening, and she saw and understood more. It seemed that there was more to get angry about: war, poverty, pollution, racism, sexism! But, she never blurted out her anger about these things. Like her mother, she smiled and said that these things were a shame and that someone ought to devote a lot of time and research to solving them. However, like her mother, Joey had a lot of headaches, and wondered why.

That example comes from a real-life person (not really named Joey) who has learned that emotions are such a potent force that when they aren't recognized, accepted, utilized constructively and creatively, they will turn into powerful weapons. Instead of hurting others with her pent-up emotions, Joey, like her parents, hurt herself. We call such physical disorders (ulcers, tension headaches, eczema, many lower back pains) **psychosomatic** disorders, which doesn't mean they are not real. It simply means that these very real problems begin in the emotional make-up of the person, as a conflict or a repressed feeling.

How much more constructive and creative if all of us, young and old, were more in tune with our feelings, more at home with them. Then, their energy could be utilized in working through the problems, since we'd all be more aware of them, could feel things more clearly. If we'd tune in with our intelligence, our feelings, and our senses, we'd see a lot more clearly. As it is, most of us are off-balance, using only one knowing-function and ignoring the others.

There is yet another knowing-function, and that's **intuition.** Everyone of us has intuition. It's that ability to know with no sensory information involved, no emotional or intellectual reasoning. It may be more familiar to you under the term "vibes" or "vibrations."

I'm not talking about ESP, though I'd guess that a lot of what people call extra-sensory perception is really the intuitive function at work. It may be what you call a hunch, or a guess. But, it's very real. Think about some of the people you like or dislike intensely. Wasn't there one or two of them who, when you first met them, produced a strong positive or negative reaction in you? Haven't you heard people talk about getting "good" or "bad" vibes from someone, and even if they didn't explain it logically, you still sort of **knew** what they meant? That is your intuitive function. And it is a tremendous source of power.

It is present in all of us from birth, and some children display it all the time, others rarely. By adulthood, it's disappeared in most of us because our schooling and social demands have forced us to put intuition, most of sensing and feeling on the shelf. We are to be **thinking** people! And what a pity. What colorless, two-dimensional world many adults live in. And we try to get you to inherit that same world!

If it's not too late, it is time for you to get off that bandwagon. I don't mean to give up developing your thinking powers: we all need more rational people with sane ideas to straighten out the world's messes. But, don't develop intellectually at the expense of the other three dimensions of human functioning and knowledge. If and when you develop these knowing areas, you will be developing a more whole and total personality. You will see other people as they really are, and you will be who you really are. There is no greater power a human being can have.

This will enable you to understand other people better, more real-ly, and no more games have to be played because of your insecurity or self-deceit. Whole and integrated people don't have to play games. Game-playing (to disguise your real feelings and beliefs) takes up a lot of energy. That in itself constitutes one form of energy crisis. Since we only have so much energy to use, why not use it for creative and constructive living? Instead of burning

You "know" with your senses, too. Your eyes, ears, tongue, nose and skin give you information about the world around (and inside) you

up so much fuel trying to trick or second-guess your parents, why not develop your inner world so that these games aren't necessary? See your parents as they really are: human beings, just as brave or frightened, as open or closed, honest or deceitful, happy or depressed, as you or any other human being who hasn't got it together. If you can accept this about your parents, you will conserve a lot of energy. If they can change, can open up, can become more together, more real: fine! If not, that's no reason you can't. Love, accept and understand them.

"Hey! Aren't psychologists supposed to be telling parents to love and accept and understand us kids?" Sure, and we do. But, if it's right for them, it's just as right for you. You get what you give out: all of us do. But, you being younger, have more time, more energy, more possibilities ahead of you. That's a privilege, an advantage. With every advantage goes a bit more obligation or responsibility. You can "afford" more patience, tolerance, love, and understanding, partly because you've got more energy, and partly because your parents have less.

I don't picture all older adults (older than 25!) as being doddering wrecks! But the kinds of things they've had to take on just to survive, just to keep home and family together, are energy-drainers! You need to appreciate these things.

So there it is: the energy crisis! You are at a very important place in your life. You are filled with physical and psychic energies and many of you feel you have nothing to do with them. Use them to grow, not just muscles and hair, but inner resources and strengths. Develop **all** of who you are, not just the part that is acceptable, popular, attractive, or profitable.

Be aware that of all the things people need in this world, in their lives, love and respect and compassion are among the greatest needs. With your energy, your power (potential or developed), you can and must pick up the very heavy and not always enjoyable loads of keeping life going. You aren't actually carrying the globe on your shoulders, but in a very figurative sense, what happens to this world of ours in the next ten to 50 years does depend on you! That is a lot of responsibility. How can you improve the quality of life? By improving the quality of your own life. You can expand the consciousness of the universe by expanding your own. Next time you hear a preacher talk about the power of faith and belief, remember that this begins within you. The power of the spiritual life is what energizes and activates the physical, mental, emotional, and sensual. You are potentially a whole person: and that wholeness is the experience of realizing your fullest and deepest power. □

Develop all of who you are, not just the part that is
acceptable, popular, attractive or profitable financially

Sharing with Koreans
I was extremely impressed with your April 1975 issue on Asian Americans. Our Baptist church has a Korean American Church meeting with us on Sunday afternoons. Could you send us extra copies to share with the young people of this Korean Church?

—H.H., St. Louis, Mo.

Equality in Sports
When I read your article in the March 1975 issue about women's sports, it summed up and brought to my attention a lot of problems. My school is currently spending thousands of dollars on boys' sports but the girls' teams have to get along with very old suits and barely enough equipment.

A group of girls are very disturbed. And we're going to do something about it! There are a lot of determined girls out gathering facts and opinions, talking to principals, starting petitions, writing to local papers, our own school paper, and even to Congress, and mostly just talking it up and getting people interested and on our side.

What we're aiming for is equally-supported, but separate girls' and boys' teams. I strongly urge other schools across the country to do the same! Talk it up, fight for our rights, and stop letting the boys stomp over us! Equality now!

—K.H., Kutztown, Pa.

Keeping up with women's sports
In your article "It's How You Play the Game," you wrote that California and Michigan were the only states that allow girls on their high school football teams. I believe that you are mistaken. In Kansas, starting at the beginning of the 74-75 school year, girls have been allowed to go out for football. A girl from Esbon, Kan., went out for football last season. I was going to, but each school had to designate whether their team was going to be all-boys, all-girls, or boys and girls—and our school designated an all-boys team. So, because of red tape, I couldn't go out.

—E.M., Chariton, Ia.

Creatively speaking . . .
I have to tell you that I get YOUTH through my church, and think the Creative Arts issue is dynamite. I look forward to it each year!

—D.S., Prophetstown, Ill.

I look forward to receiving YOUTH each month, and especially the Creative Arts issue. But it seems to me that with so many entries each year, you could limit the number published to one per creator. Many thanks for a job well done! P.S. Have you ever considered doing an article on John Denver?

—J.L., St. Louis, Mo.

Congratulations
I recently waxed nostalgic in remembering that it was just 25 years ago that I began my work as Youth Associate. If I remember correctly, Herman Ahrens had just begun as the editor of YOUTH. In other words, isn't this the time of his 25th anniversary as editor? I'm amazed that Herman has been able to keep up with the youth culture in such an exciting and creative way. Do your readers know that a tribute to Herman's achievements on behalf of young people he received an honorary Doctorate of Humane Letters from his alma mater, Heidelberg College, on May 18?

—K. S., Bloomington, Minn.

what's coming

Food For Thought

We are what we eat, but what if we're not eating the right foods or what if we do not have enough to eat? Read what other youth are doing about the domestic and world food crisis.

Circus Life

What's it like to be a teen-age member of a circus family? Learn about the myths that many "towners" have about circus people.

New Vocations

In a day when college graduates are having a hard time finding jobs and many high school students are vocationally puzzled, a Minneapolis group is experimenting with an alternative vocational program.

Braille Trail

To help blind persons know more about the out-of-doors from first-hand experience, a new kind of nature trail has been developed.

Robert Redford

Shy of the public eye, the popular actor shares his views about movies he's been in with a YOUTH interviewer.

Laugh with Brunner

In every issue of YOUTH Magazine, another original collection of the latest philosophical wit from Doug Brunner.

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I Believe in Music

Rick Casey

I Believe in Love

By Herman C. Ahrens Jr.

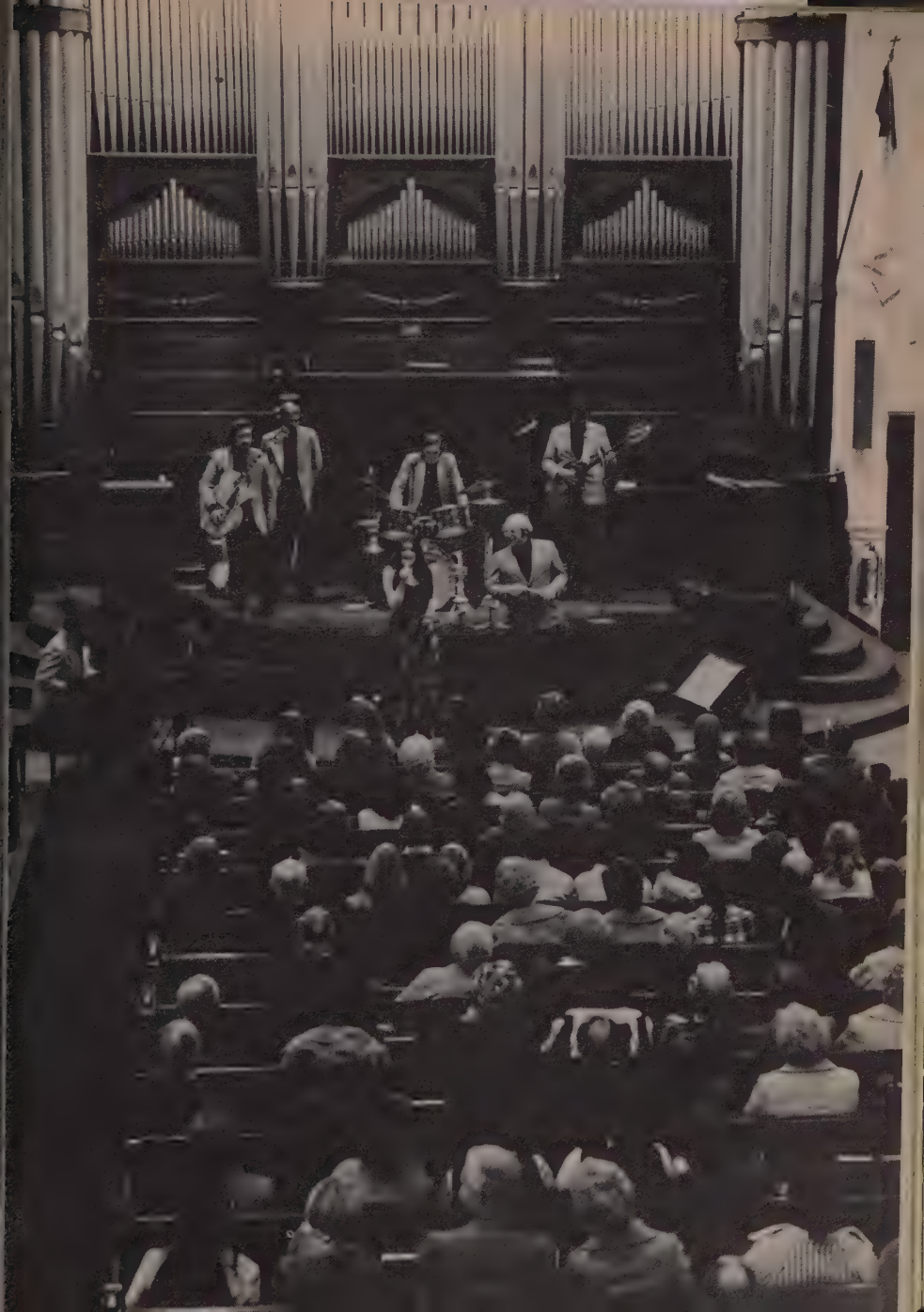
The man at the mike is surrounded by a five-piece band—a drum set, trombone, bass guitar, flute, and piano. The church is filled with young children, teenagers, middle-aged adults, and elderly. There is an awed silence of expectation.

With the downbeat of the leader's hand, a fanfare of organ, trombone and trumpet rock the hall with "Joyful, Joyful, We Adore Thee." There is electricity in the congregation.

As the music fades, the leader steps forward and says in a soft-spoken voice, "Praise ye the Lord. Praise him with the sound of the trumpet, the pipe, the strings, the cymbals. Yes, even the loud, clashing cymbals. Let everything that breathes praise ye the Lord. And in his name we invoke and we share together in the name of our Lord and Savior, Jesus Christ."

Then the full band beats out a Dixieland version of "Mine Eyes Have Seen the Glory of the Coming of the Lord." And the congregation joins in an overwhelming chorus of "Glory Hallelujah!"

"That's great!" the leader smiles through a heavy mustache. "We're on our way. You know, Jesus once said, if we could approach the kingdom as a small child, that means we could enter it. That means . . ." and he begins to sing as the band plays, "Oh now these are the people in your neighborhood, in your neighborhood . . ."



Katrina Johnson

Giving a Dixieland beat to celebration are Jim Beebe, trombone, Ron Barron, drums, and Terry Grosskopf, bass guitar.

A Sesame Street song in church!

The children smile. Some of the teens snicker. Some adults sneak glances around to see what others are doing. A few are embarrassed. But many young and old do start singing, as the magnetic leader involves them with the rhythmic sound of the band. More join in. The spirit is contagious. Some even start clapping their hands in time with the rhythm.

Before the evening is over, the leader has joked about his own foibles and those of his fellow human creatures, and he has spoken about the potential wholeness of your personality and mine, the oneness of humanity that unites us all, the social conscience of the church in a troubled world, and the uniqueness of Christ throughout all ages. It doesn't seem like a sermon, but a personal chat among friends.

Interspersed are songs that illustrate what he's saying—"Amazing Grace," "What a Friend We Have in Jesus," "Stop and Smell the Roses," "It's Not Easy Being Green," "A Closer Walk with Thee," "I Believe in Music, I Believe in Love"—both modern and

traditional expressions.

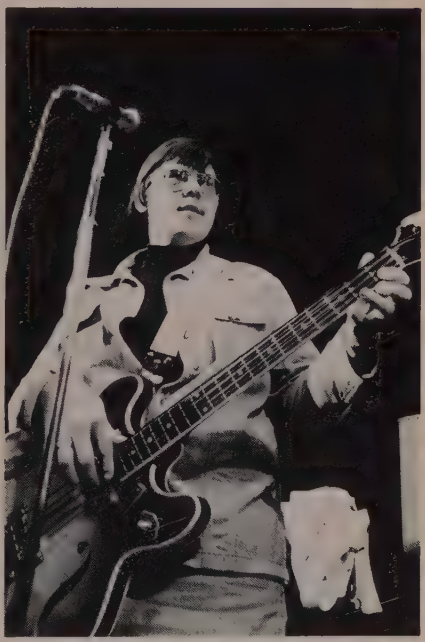
Sometimes the band performed solo, but always the congregation was responding, swaying, singing, or applauding. Most went away feeling good.

Afterward we talked with the leader.

Gary Miller is an ordained minister. He speaks with music and words. He plays a trumpet and leads a Dixieland band called the Celebration Road Show. In the last three years, they have traveled thousands of miles crisscrossing the country and have "turned on" hundreds of Protestant churches to a sense of worship that some prefer to call "celebration."

Katrina Johnson

They work in the finest jazz clubs in the country and at the same time say a lot about the faith

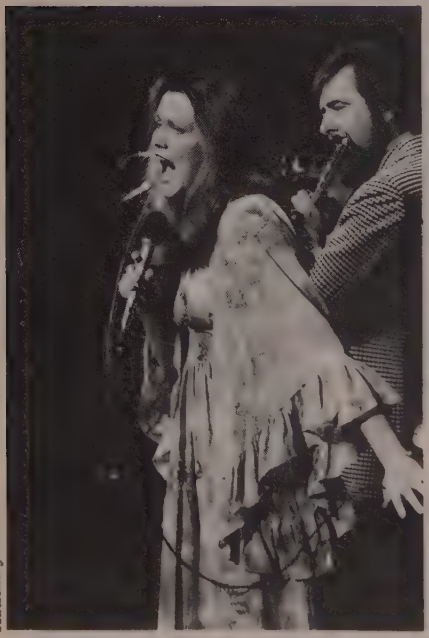


Katrina Johnson

All members of the Celebration Road Show are professionals. Wherever they go, they have advance bookings in nightclubs, as well as invitations from high schools and grade schools to use their music in leading workshops on values clarification.

What makes the Celebration Road Show different from any other

"People understand the blues because the blues is an accurate picture of what life is all about."



Katrina Johnson

Laurie Seaman sings as Charlie Hooks plays the flute.

traveling music group?

"The difference is that every member of the group believes strongly that you just don't go out and play notes," says Gary earnestly. "Whether you're playing in a night club, in a local church, or in a school setting, in your music you communicate who you are, the things that make you a person, and what gives you some sense of fulfillment in your life. To use music in any other way is really dishonest.

"We've got a lot of musicians running around today who try to get by on being good technicians but not on being honest about who they really are.

"For me, it's important to do 'What a Friend We Have in Jesus' at one thirty in the morning in a night club. It's important for me to do 'Stop and Smell the Roses' in a grade school. It's important for me to do 'People in Your Neighborhood' in a church. I don't care where I am; I want to communicate the things that are important to me.

"And that's what makes us different from other groups and we do it without sacrificing a level of professionalism. I'm really proud that these people with whom I work can go into the finest jazz clubs in the United States and get a super review by jazz-oriented publications or by newspaper reviewers, while at the same time communicating a whole lot about the faith."

What about spoken words of faith?

"Sometimes people don't realize that they put God in a box by the language they use in trying to proclaim God," Gary responds. "They feel that it's got to be phrased just right, or couched in the proper traditional words.

"But I feel that I don't have to use God's 'institutional' name at all

if that God whom you and I believe in and if that Christ who leads your life and mine is really alive. His life style and his message are very much alive and with us everywhere.

"So I honestly believe that everytime we play—no matter where it is, people who come to that program ought to leave feeling better about themselves, feeling a sense of wholeness instead of a sense of brokenness that they brought, and feeling good about each other and the people around them. And if I ever stop doing that, then I don't want to play any more."

How does he feel about rock?

"I like the music," Gary responds initially. "But the only problem with rock, especially when used in local churches, is that you must know how to use it. First, that means volume. Second, that means clarity, so people can articulate what it's about. Third, that means writing out words so people can follow what's being said. Fourth, that means not putting 57 speakers and 13 sets of drums up in front.

"And you know where rock comes from?" Gary asks. "There's not one piece of contemporary music that's not based on the blues and traditional jazz. The only truly unique art form that the United States has is traditional jazz. And contemporary rock is built on that."

And then waxing warmly about favorite subject, Gary continues: "Ray Charles begins every one of his programs with the words, 'If there's one thing everybody understands, it's the blues. Everybody has been there.' Everybody knows what pain, loneliness, and suffering are all about. So when you share that, you become one with other people.

"B. B. King says, 'People understand the blues because the blues is an accurate picture of what life is all about.' The blues always begins out of tempo. It always begins with a very melancholy statement by a soloist, whether it's a clarinet, trumpet, trombone, or whatever. It's a very honest statement. For example, everytime Louis Armstrong would start a piece of the blues, you could see everybody in the audience reflecting 'Yeah! Right!'

"It starts with the feeling of brokenness, alienation, and isolation. But the blues moves from that beginning to a culmination in a statement of wholeness. It *always* moves that way. There's not one blues tune that ever begins in isolation and ends in isolation. By sharing that brokenness, it finds great strength.

"It's like the way we do 'A Closer Walk With Thee.' First time through, it's a very slow tempo and melancholy and after that, it's a faster tempo and triumphant. The culmination of that brokenness, pain and suffering is celebration. After all, isn't that the Good-Friday-to-Easter story?"

What problems might people face in experimenting with new forms of worship in local churches?

"Most new things fail because of the methodology used," Gary observes. "The day of confrontation is over, politically, economically, and socially. And so you don't start planning a contemporary service of worship by saying, 'Boy! Are we going to drop a load on the adults in this service!' It doesn't work anymore.

"I think one of the biggest mistakes we make in terms of bringing innovation or contemporary things into the life of the church is that we do a lousy job of preparation.

"Anyone who has seen one of our services lately will notice two things that we do at the beginning and all the way through. Number one: We build a historical basis for what we do. After all, there is a historical precedence for what we do. It's not all that new. Number two: We build a Biblical basis. And there's no better support for our music than Psalm 150. And how can people reject what you are doing if it is based on sound historical and Biblical precedence?

"I guarantee you there's not a 60-year-old—however threatened they might be by horns and drums at the front of the sanctuary—who can honestly reject 'Amazing Grace' or 'What a Friend We Have in Jesus.' They're foundations of the faith."

But how do you avoid being a "show" instead of a part of worship?

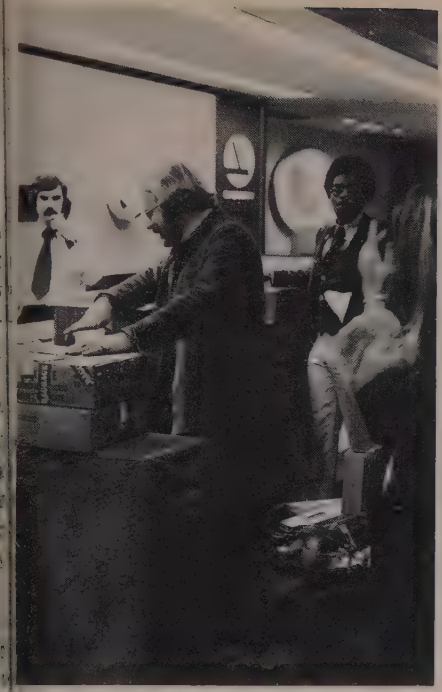
"One way is that we try not to set up in the center of the chancel of a church," Gary replies, "but to the side, so that the altar is always the focus of attention. For some people, if you interfere with the centrality of the cross, or the worship center, you lose them."

Is there a difference between worship and celebration?

"Many people think that worship is what they can get out of it instead of what they can bring to it," is Gary's first response. "Many 'worshippers' are spectators, not participants. Too often worship emphasizes the contemplative and not the involvement of people in a shared experience. But I feel that when you find a balance between the con-

Cleaning his trumpet, Gary Miller prepares for a concert in Connecticut.

Katrina Johnson



Traveling thousands of miles a month can be tiring for band members.

"The biggest mistake in bringing new things into the church is we do a lousy job of preparation."

Katrina Johnson

emplative and the experiential, it is much more worship, as well as celebration. Then the two are interchangeable. Worship is whatever you do in praise of God. It can be thinking and praying, or singing and playing, or helping and caring."

What is his analysis of the status of churches today?

"When I was ordained, there were three parts to my vows," Gary begins. "First, there was the vow to be a pastor, to care for my flock; second, to be a priest, to perform the sacraments; and third, to be a prophet, to be concerned about the world around me. There are ministers who in their theological smugness are so involved in their prophetic roles and others who are so concerned about their priestly jobs of conducting proper services of worship that they both miss out on the really caring things of the everyday problems of their people. The

"I don't care where I am, I want to communicate the things that are important to me."

churches that are thriving that we've seen in our travels are the ones that keep in balance their roles as prophet, priest, and pastor."

Then Gary pauses a moment.

"Another thing. We've had so many people tell us about what a really wonderful experience they have had as a result of our service that I'm beginning to wonder if we in mainline Protestantism aren't making a mistake in our worship, in our youth programs, and in our other groups in appealing so strongly to the intellect or contemplative that we've lost sight of the experiential thing.

"The success of some religious groups today among young people well may be simply the chance for youth to get together and share a very special experience.

"In a time when so many people are treading water, is it possible that the one thing they are looking for, as they talk about self-identity, about social change, about directions for the churches, is an experience so powerful that it really becomes a focal point for their entire existence?

"No, I'm not talking about those super emotional churches—some call them 'fundies.' I'm not saying that we give up modern Biblical criticism, nor the great intellect and faith of our best theologians, nor our social commitment to ease the pain and injustice of the world.

"I am talking about our walking that New Testament line of tension between the experiential and the intellectual. Why must so many churches in America continue to go one of two ways—either super intellectual or super emotional? Is there no creative tension in between?

"The most important events in my life have been where I laughed, I hurt, I shouted in jubilation.

"The cornerstones in my life were not the great debates we had on Friday morning in seminary but when I walked to the glass to look at our first child in the hospital nursery, and I cried, not really understanding. And talking to my folks on the phone and not being able to communicate that.

"I think of things that touched me where I feel. The church has sold out on such understanding gained by feelings. But it's ours too, not just the 'fundies.' The main thing that permeates every program we do is people saying, 'Hey! I had an experience here that was really special!' "

Contemplating the past few years Gary confesses, "I think my faith has truly been strengthened by my experience with the Celebration Road Show. Some of my old friends tell me that it would be nice if I

Working with a mixed age group in Colorado, Gary leads a values clarification session.

go back into the ministry. But I've never left the ministry. I believe mine is a ministry."

A native of Tonawanda, N.Y., Gary was graduated from Elmhurst College. In both high school and college he held the first trumpet chair and he was also captain of his high school and college football teams. In 1968 he was graduated from United Theological Seminary, New Brighton, Minn. While youth minister at First Congregational Church in Saginaw, Mich., he played professional football with the Michigan Appollos of the Continental Football League. During those years, he received community awards for his services and in 1971 he was elected to the Saginaw City Council.

As a youth minister, Gary was always concerned that the Sunday morning services of worship did not bridge the gap between the older and younger generations. At the same time, as part of his night watch ministry, he was playing trumpet at a club on weekends. So he decided to try a Sunday morning with a Dixieland worship service. Playing "What a Friend We Have in Jesus"

in the jazz medium seemed to be fresh enough, yet old enough, to bridge the gap. That's how it started.

Music has always been Gary's first love. After seminary, he continued his musical training. Then, in 1972, at great financial risk to himself and his family, he organized the Celebration Road Show, an all-star collection of musicians. Their first big break came at the Ninth General Synod of the United Church of Christ when hundreds of delegates were dancing in the aisles at the closing session. Since then the Celebration Road Show has been booked up for a year in advance.

The band itself is ecumenical. Laurie Seaman, soloist and pianist, is Roman Catholic; Charlie Hooks, clarinet and flute, Episcopal; Jim Beebe, trombone, Congregational; Terry Grosskopf, bass guitar, Wisconsin Synod Lutheran; and Ron Barron, drums, United Methodist. Although Gary is the only member left from the original group, the turnover has been minimal.

"We try to make it possible for everyone to make the best use of the abilities each of us has," Gary observes.

When they are in one place long enough, they practice three or four

A congregation in Massachusetts responds spontaneously to the mood set by the Celebration Road Show, led by Gary Miller.

Rick Casey

hours a day. But when they're on the road, they'll rehearse a new number in a hotel room and work it into the next night's appearance. All of their music is arranged in terms of format, context within the program, how many ensembles, solos, choruses, an opening and ending for each piece. All solos are improvised.

"The hardest thing about keeping a group like this on the road is back-up money," Gary confides. "We lack that kind of security because of our philosophy of operation. Our night club work pays the freight, even though we get paid by the churches and the schools where we perform. That's why we're on the road almost every day, because every performance helps to pay our way. If we had back-up pay or if we had a standard performance fee, we wouldn't need to be performing so often but we also wouldn't be carrying out our purpose as a group. We never turn anyone down because they can't pay our requested fee."

Although recently named consultant for celebration and program interpretation for the United Church Board for Homeland Ministries, Gary will still tour.

"The life style is hard. You spend a great deal of your time traveling, a lot of your time away from your family, and a lot of time in places where it could be easy to lose sight of who you are. For example, in the last six months we have traveled over 60,000 miles. I feel like the airplane trips, the driving, the train rides get longer all the time.

"However, I can spend 12 hours driving, then get some place and the minute we start to play, see people's faces, get feedback, and get empathy with those persons we've come to share with, I feel the 12-hour car trip was worth it." □

"Wherever we play, people ought to leave feeling better about themselves and about the persons around them."

Katrina Johnson

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